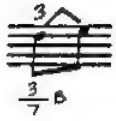
StarLicks Guitar Video-Tutor

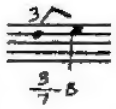
Michael Angelo

Master Session

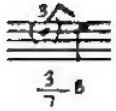
LEGEND FOR NOTATION AND SYMBOLS



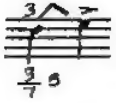
BEND: The first note is struck and then bent to the pitch of the second note.



BEND: The first note is bent quickly to the second pitch. Both notes occur in the time of the second note.



GHOST BEND: The note is bent first and then struck on the second pitch.



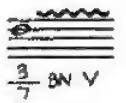
ARTICULATED BEND: The first note is bent to the second. Both notes are struck.

BEND AND RELEASE: The first note is bent to the second and then released to its original pitch. All three are connected; only the first is struck.

UNISON BEND: The lower pitch is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.

SLIGHT BEND: A bend of less than a semitone (half step or one fret distance).

VIBRATO: The string is vibrated by rapidly bending and releasing a note with the frethand.

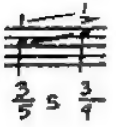


BOTTLENECK VIBRATO: The string is vibrated by moving a slide over the strings rapidly.

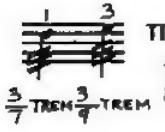
HAMMER-ON: The first note is struck and then the second is fretted on the same string in a continuous motion. Two fingers are involved.

PULL-OFF: The first note is struck and the second sounds without picking. The frethand pulls the string to sound the second note.

SLIDE: The first note is struck and then the frethand moves up the same string to the location of the second using the same finger.



SLIDE: A slide in which the second note is struck.



TREMELO: A note is struck as rapidly and rhythmically continuous as possible.

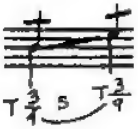
VIBRATO ARM RELEASE AND RETURN: The pitches are changed by moving a vibrato arm. The frethand is stationary.

VIBRATO ARM: The frethand bends the first note and then it is altered by movement of the vibrato bar.

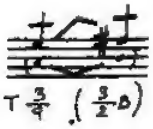
VIBRATO ARM: Rapid shifting of pitch caused by quick movement of a vibrato arm.

VIBRATO ARM DIVE: The pitch is dropped to an indefinite but lower pitch by radical pressure on the vibrato arm.

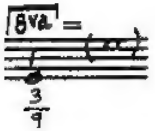
PICKHAND TAP: The first note is fretted by hammering on the fret with the pickhand. The following two pitches are pulled off by the frethand in a conventional pull-off.



TAPPED SLIDE: The pickhand hammers the slide on the fretboard.

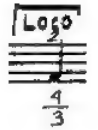


TAPPED BEND: The frethand bends the note (in parenthesis) while the pickhand frets another note on the same string at a higher location.

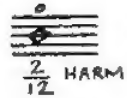


OCTAVA: Note(s) to be played one octave higher than written.

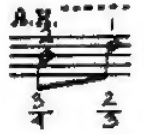
OPENSTRING: Strike string without the frethand on the fingerboard.



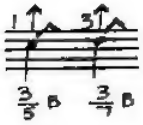
LOCO: Signifies a return to written pitch when an octava has been used.



NATURAL HARMONIC: The frethand lightly touches the string over a designated fret and then it is struck. A chime-like effect should occur.

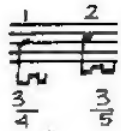


ARTIFICIAL HARMONIC: The pick-hand simultaneously plucks and picks the string while frethand operates as usual. The harmonic is produced by the pick plus fingernail or thumb.



PULLING THE STRING: Pull the string while simultaneously fretting a designated pitch. The string is grasped between frethand and nut.

PICKSLIDE: The edge of the pick is scraped down a length of the string. A scratchy sliding sound should be produced.



VIBRATO ARM FLUTTERS: The vibrato arm is lightly tapped and released while fretting.

SIMILE: Continue established pattern (or note) until new directions are given or until the phrase ends.

HOLD BEND: Bent string is to be maintained while other notes occur in the phrase.

LEGEND FOR FINGERINGS, DIAGRAMS AND TABLATURE

FINGERING SUGGESTIONS

SMALL NUMBERS OVER NOTEHEADS ARE FRETHAND FINGERING SUGGESTIONS.

DIAGRAM EXPLANATIONS

$\frac{2}{12}$

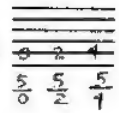
STRING ON WHICH NOTE OCCURS (2ND STRING)

(12TH FRET)

FRET LOCATION FOR FINGERING

TABLATURE EXPLANATIONS

EACH HORIZONTAL LINE REPRESENTS A STRING: 6 THROUGH 1

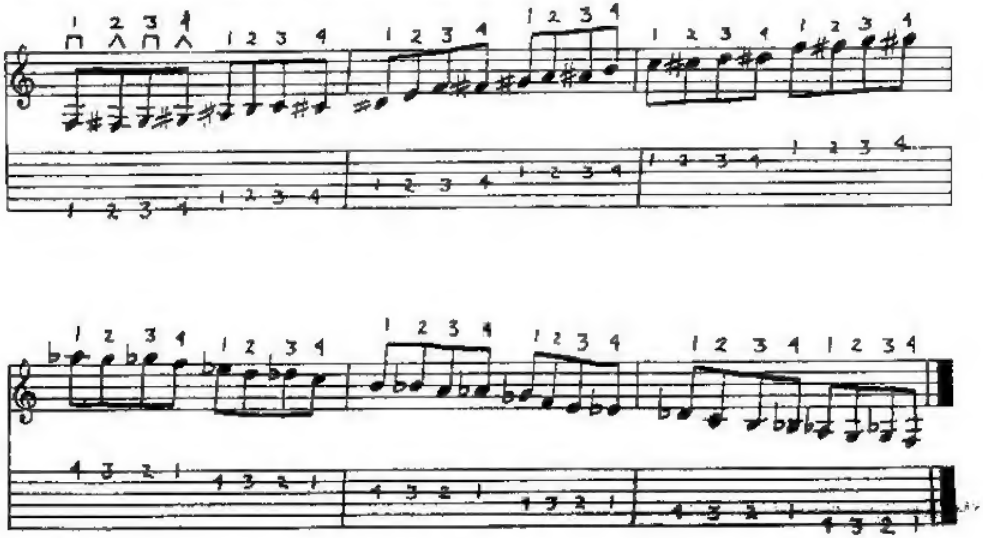


NUMBERS ON THE LINES INDICATE FRET POSITIONS OF FINGER TIPS. O = OPEN STRING.

4 FINGER WARM-UP

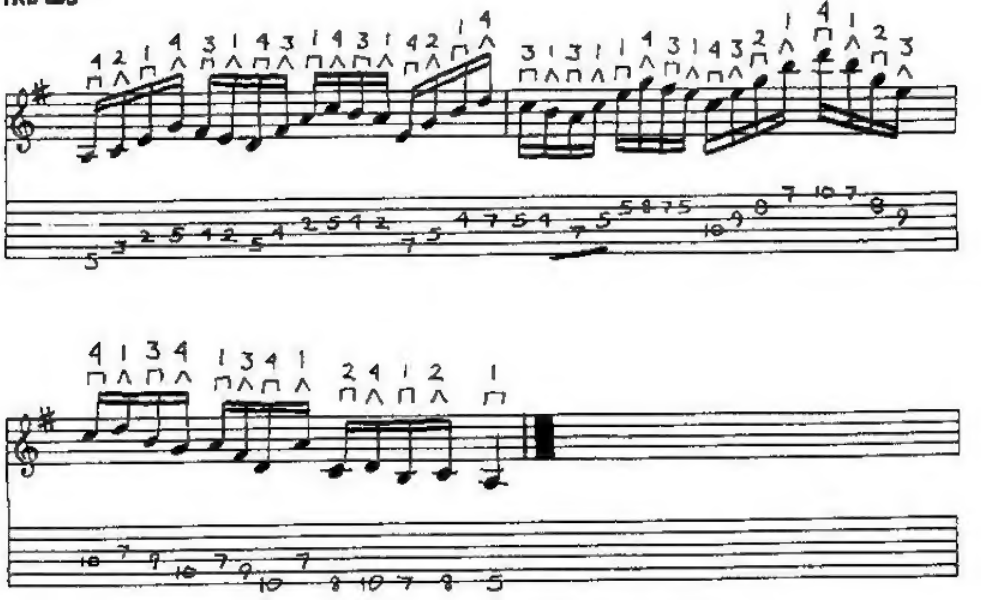
(CAN BE PLAYED ASCENDING CHROMATICALLY UP THE NECK POS II III IV ETC.)

EXERCISE MA 1



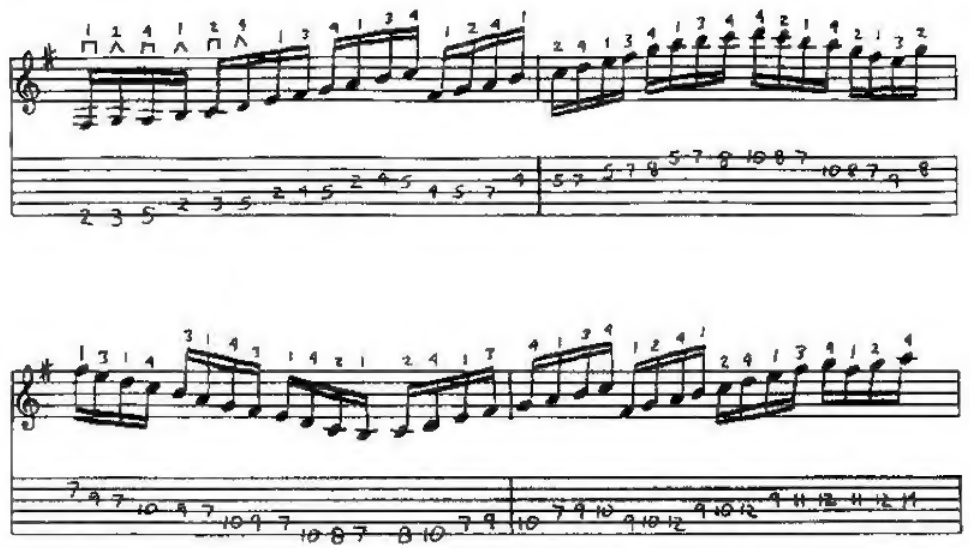
TRIADS

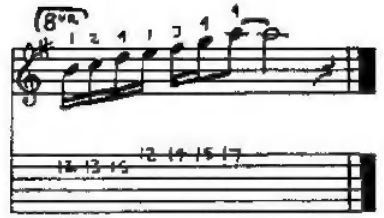
EXERCISE MA 2



"A" DORIAN MODE IN 5 POSITIONS

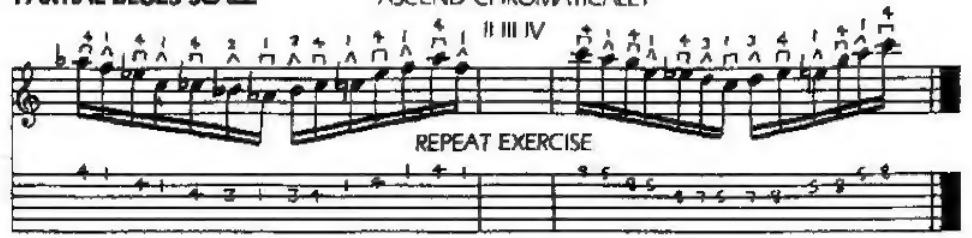
EXERCISE MA 3





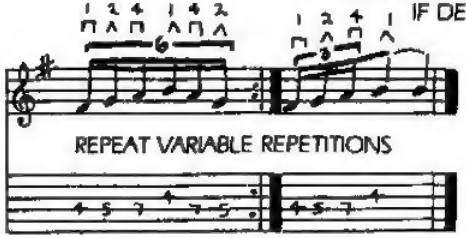
PARTIAL BLUES SCALE ASCEND CHROMATICALLY

EXERCISE MA 4



UP-STROKE TECHNIQUE CAN BE PLAYED ASCENDING OR DESCENDING CHROMATICALLY IF DESIRED

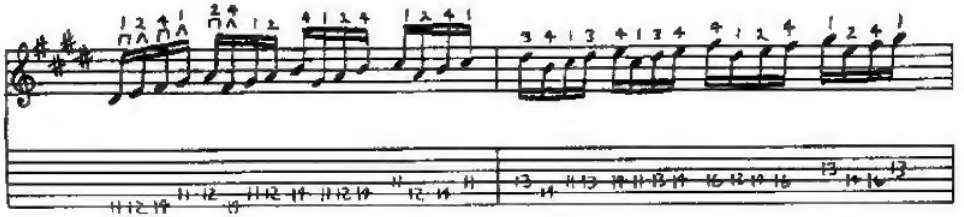
EXERCISE MA 5



F# DORIAN SEQUENCE

OCTAVE POSITION PLAYING AND F# HARMONIC MINOR STUDY

MA 1



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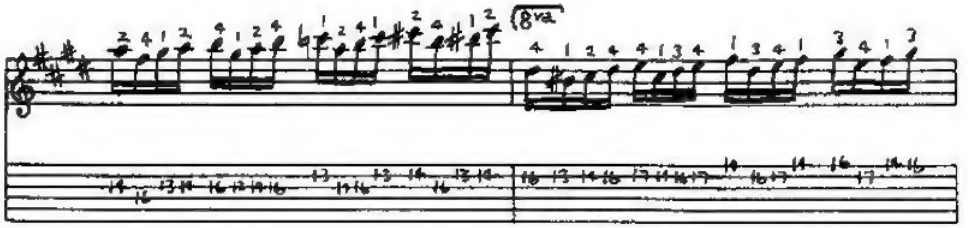

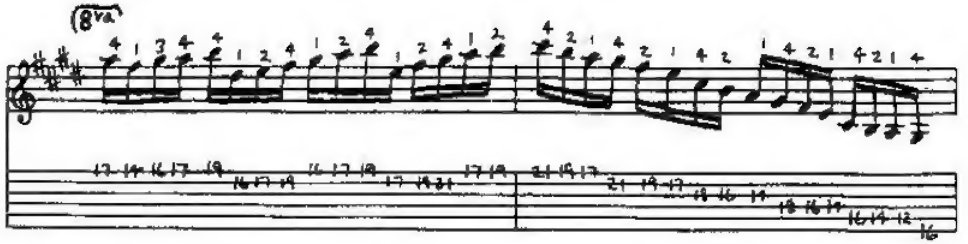

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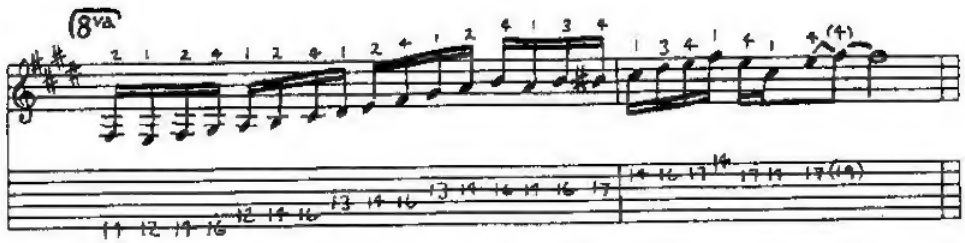
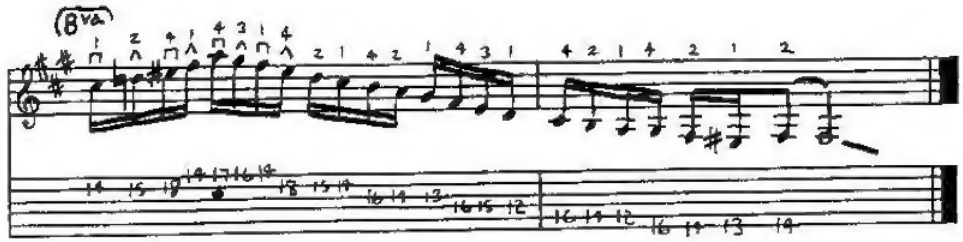
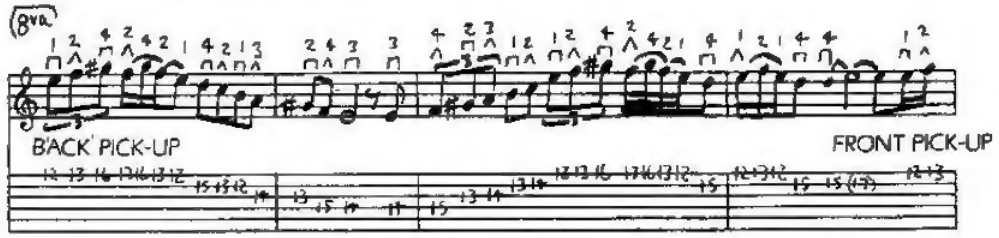
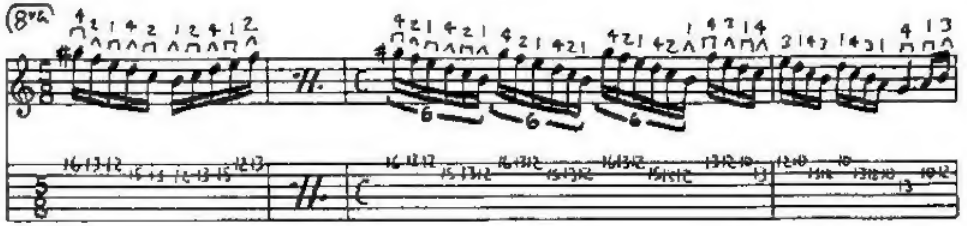




A STUDY IN A HARMONIC MINOR
USING E AS THE TONAL CENTER

MA 2





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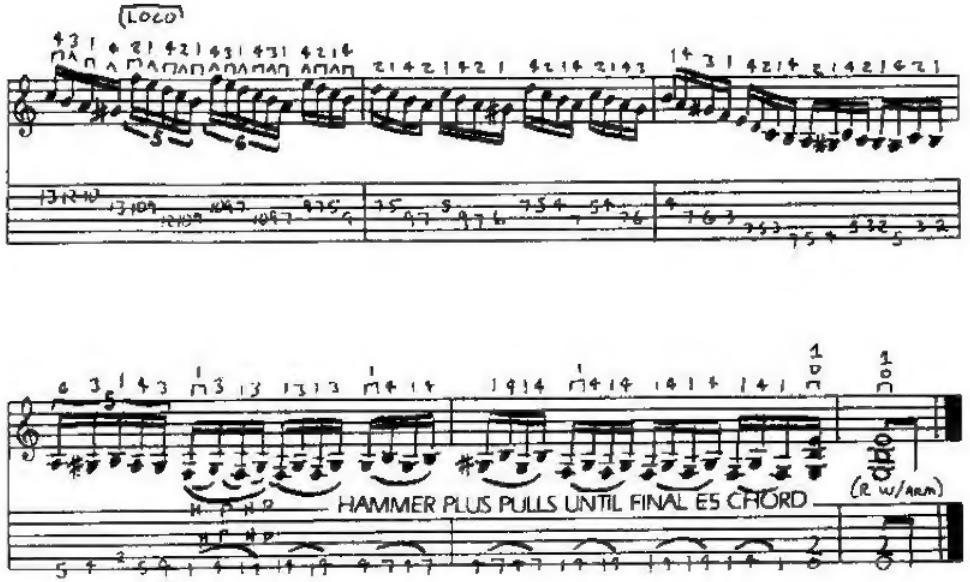
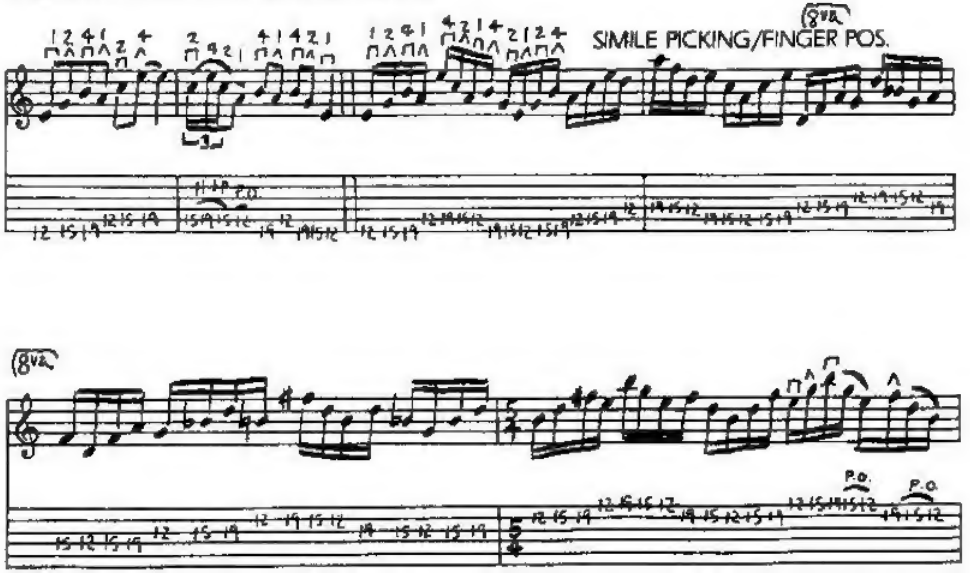


A MELODIC STUDY OF "PATTERN"

POSITION PLAYING USING MINOR TRIADS ENDING WITH A MELODIC SEQUENCE AND CHROMATICS IN E NATURAL MINOR

MA 3



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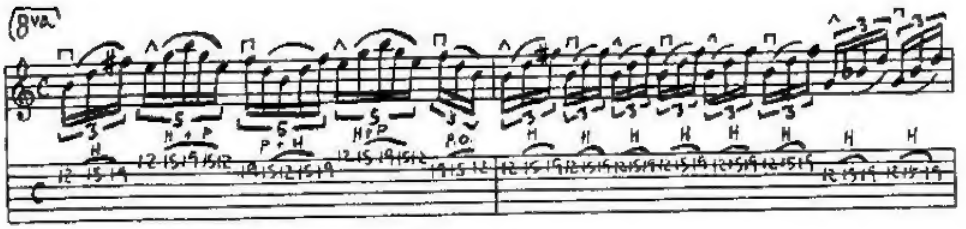

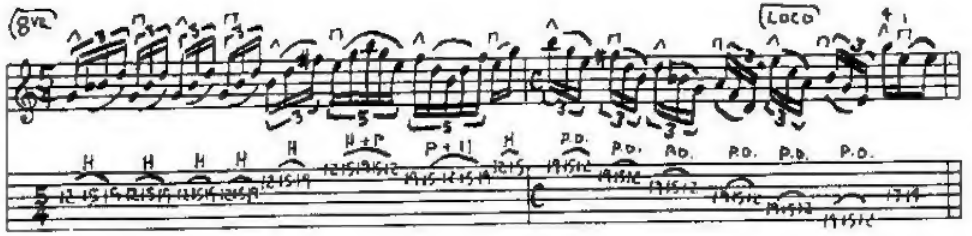

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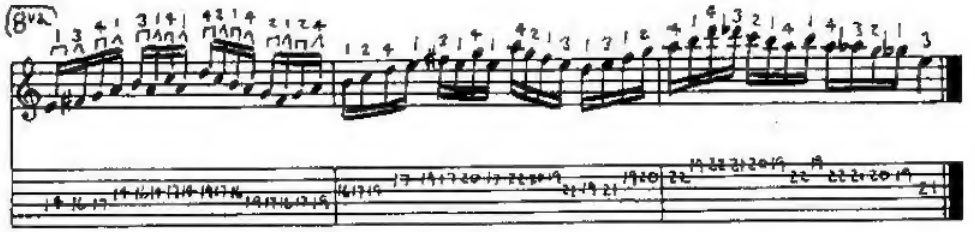
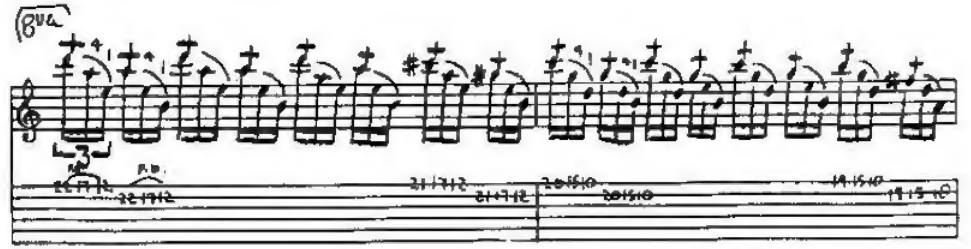


PULL-OFF VARIATIONS

MA 4



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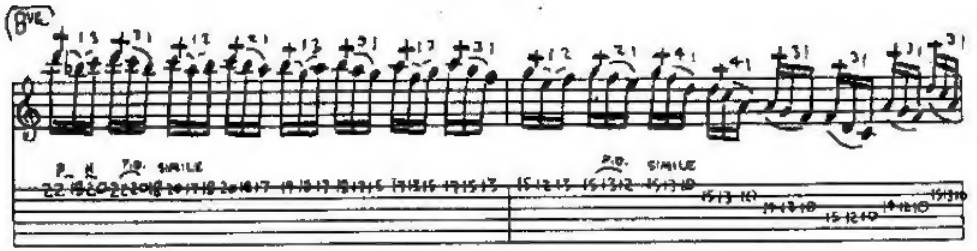

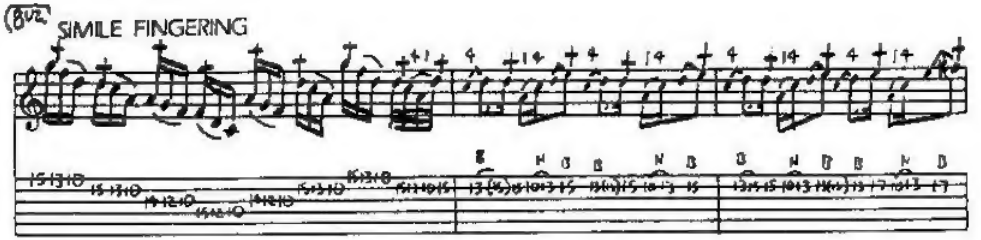

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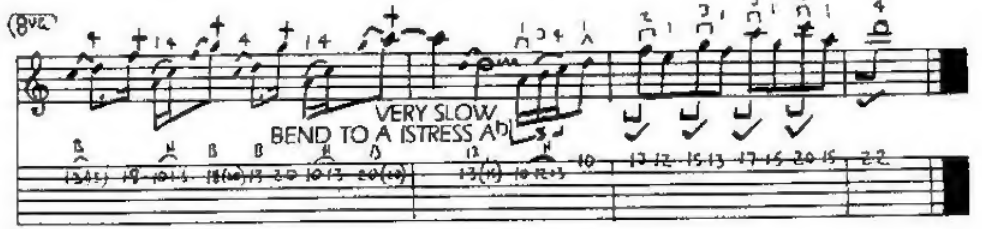

SERIES OF DIMINISHED TRIADS
USING ALTERNATING STRING PATTERNS AND PATTERN, POSITION PLAYING

MA 5

MA 5
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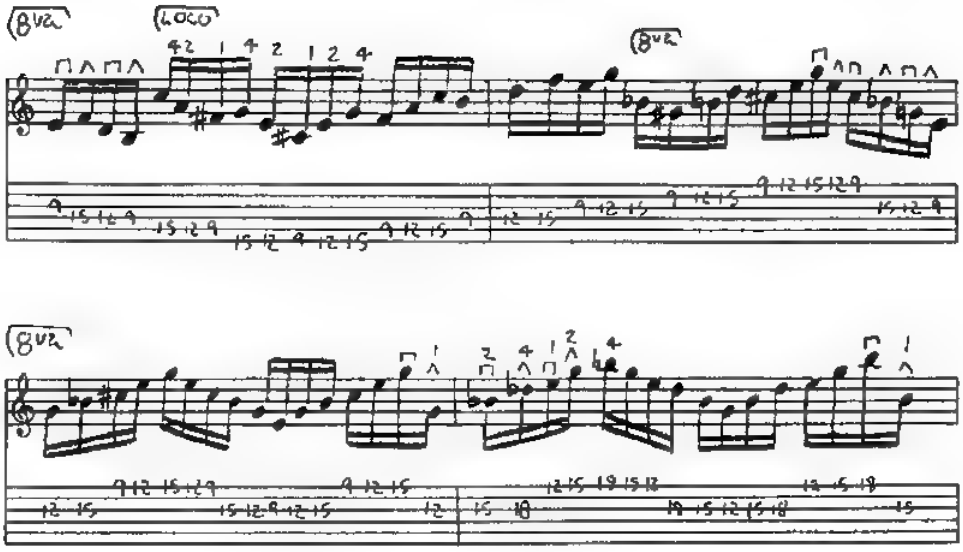

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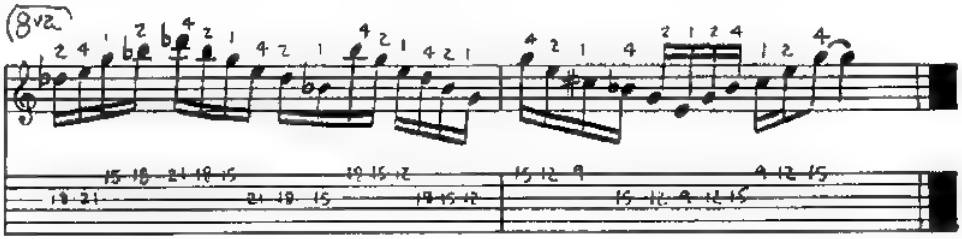
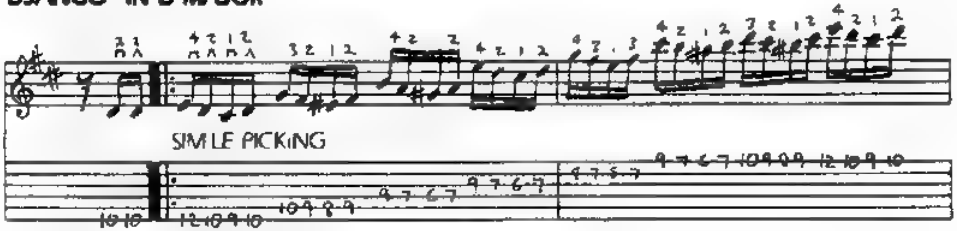


"DJANGO" IN D MAJOR

MA 6



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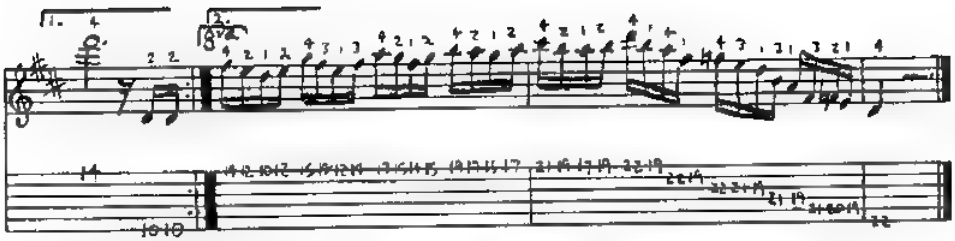
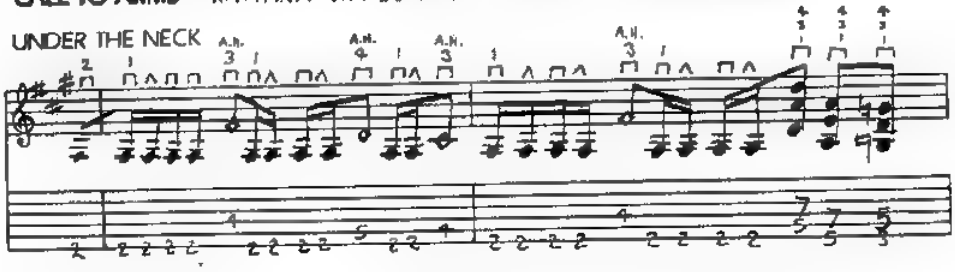


"CALL TO ARMS" RHYTHM PART ALONG WITH OVER THE NECK TECHNIQUE

MA 7



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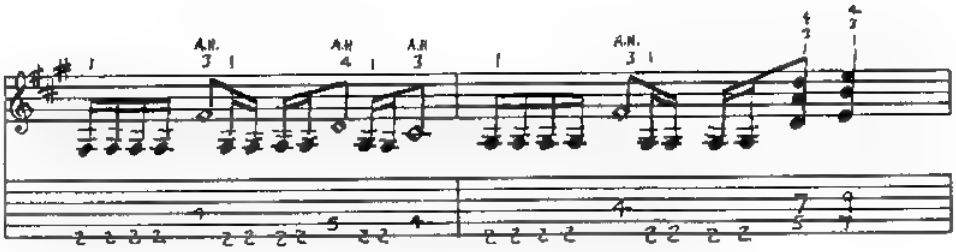

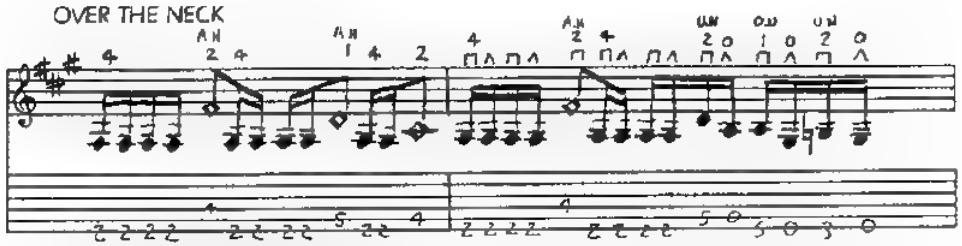

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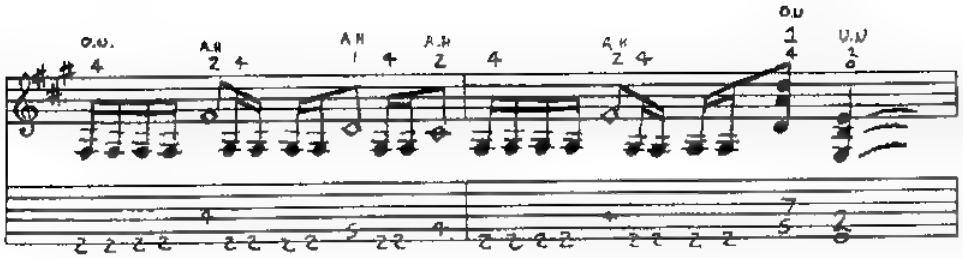
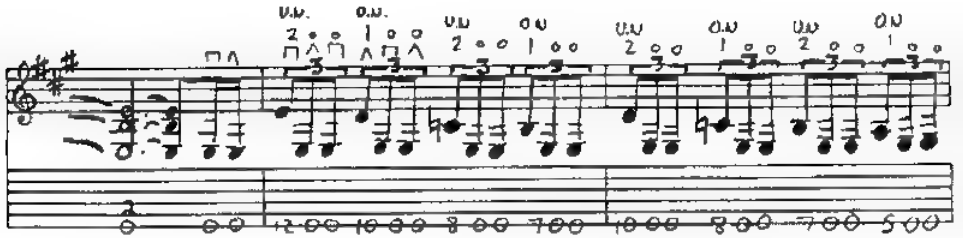
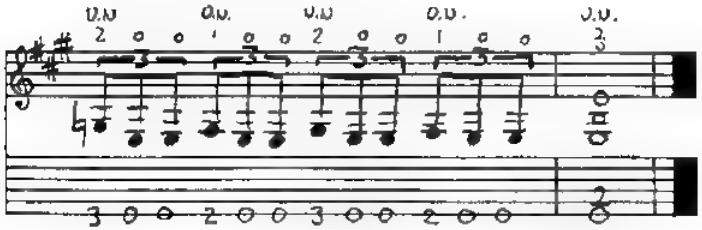


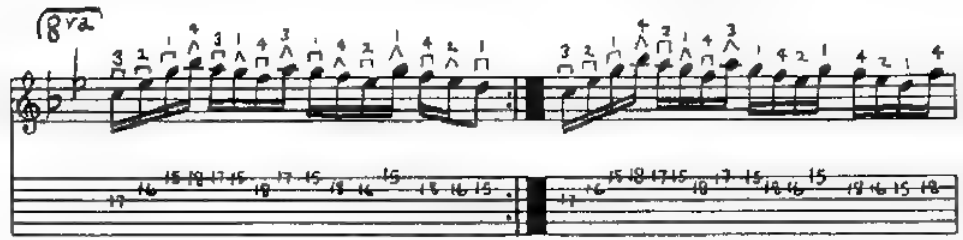


U.N=UNDER THE NECK O.N=OVER THE NECK



"LOVE IN ON TIME"
INTRO SOLO WITH ADDED ENDING SECTION (NOT FOUND ON THE ALBUM)

MA 8



MA 8
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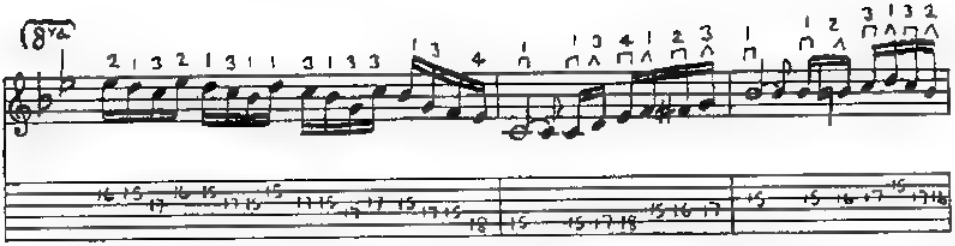

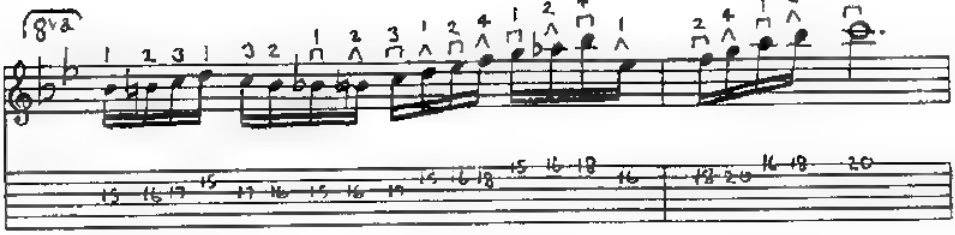

MA 8
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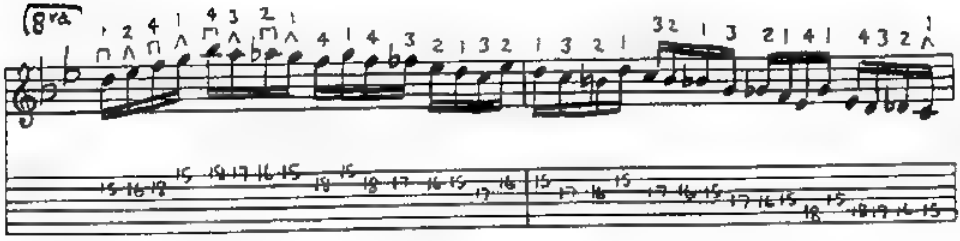
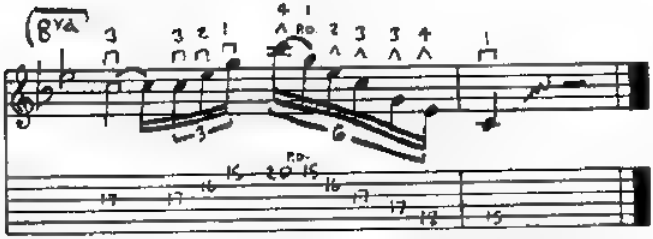
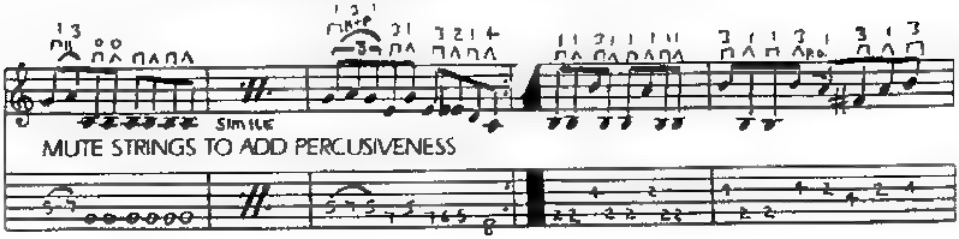
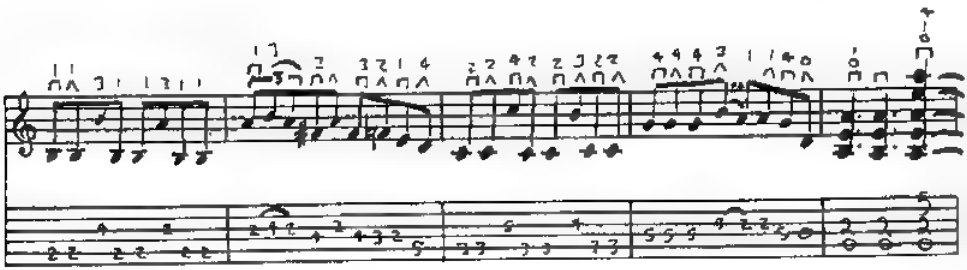




"WAKE UP THE NEIGHBORHOOD" RHYTHM TRACK

MA 9





MA 9
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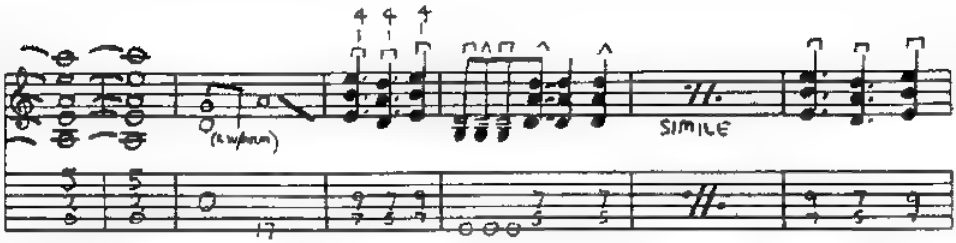

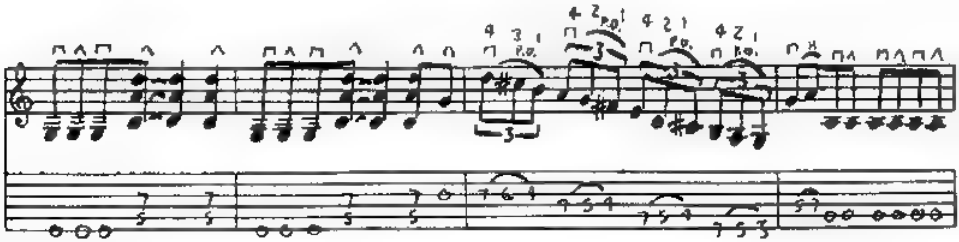

MA 9
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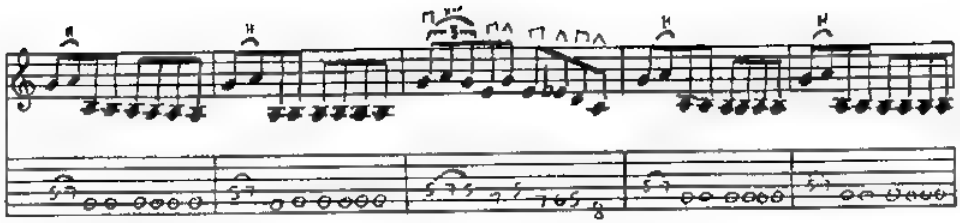
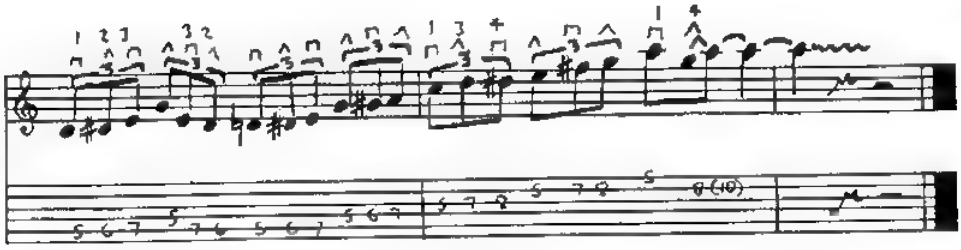
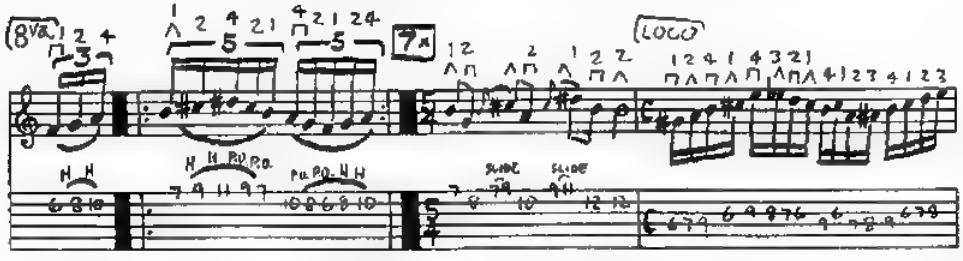
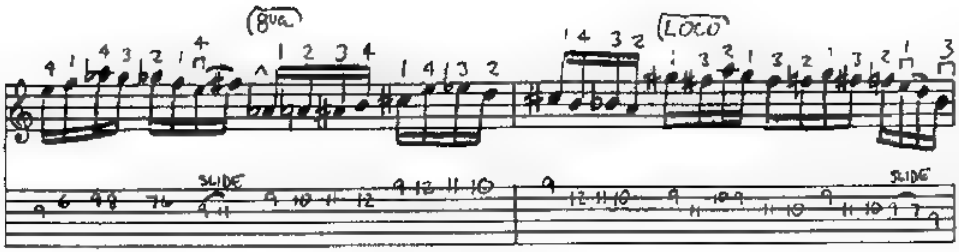




SERIES OF WHOLE-TONE, CHROMATIC BLUES, NATURAL MINOR, PASSAGES

MA 10





MA 10
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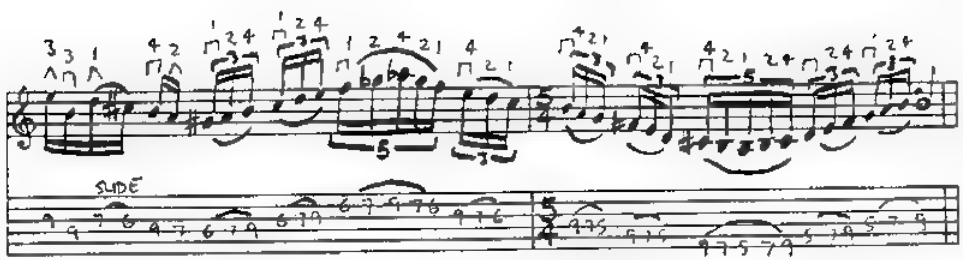
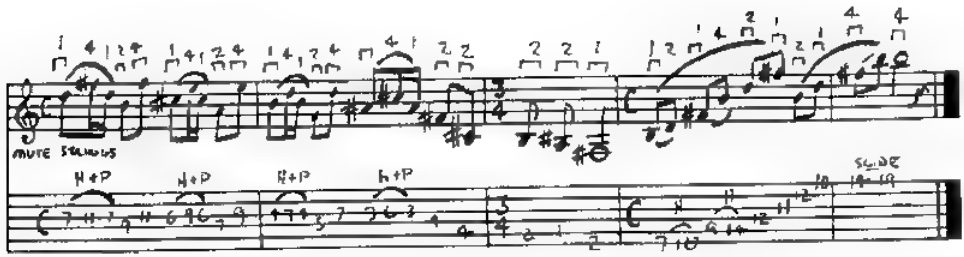
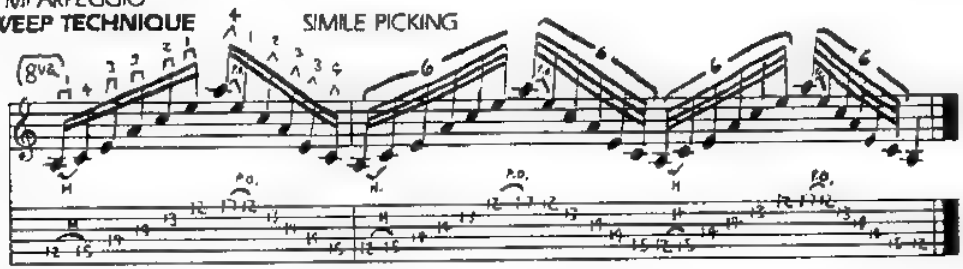




ARPEGGIOS USING THE "SWEEP" OR "RAKE" TECHNIQUE REMEMBER: ON LICKS 11-14 KEEP YOUR RIGHT HAND RELAXED AND USE ONE CONTINUOUS SMOOTH MOTION UP AND THE SAME DOWNWARD TO ACHIEVE A FLUID SWEEP MOTION AND TECHNIQUE

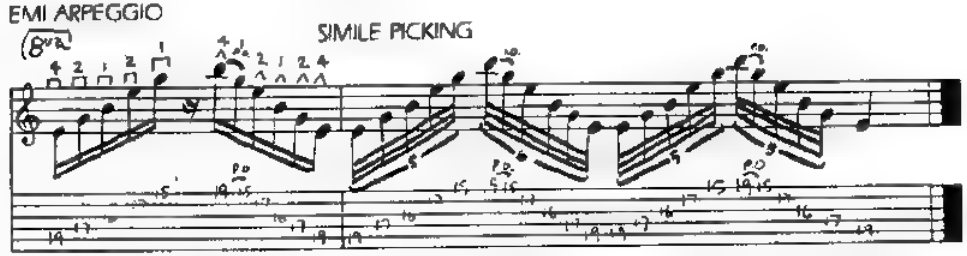
A MI ARPEGGIO
SWEEP TECHNIQUE

MA 11



EMI ARPEGGIO

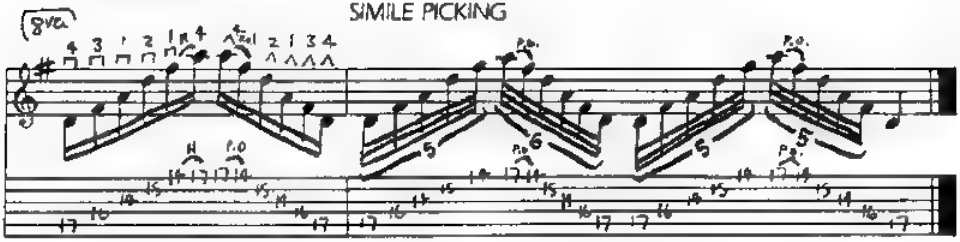
MA 12



D MAJOR ARPEGGIO

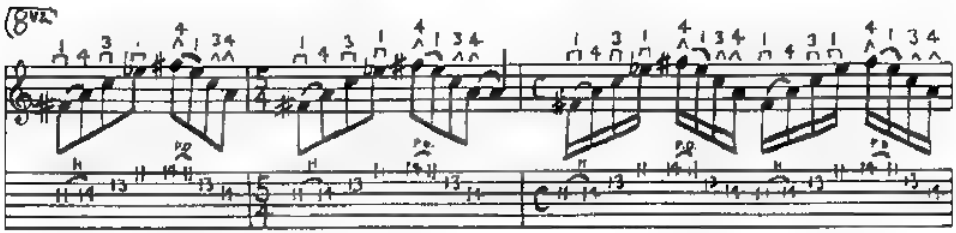
SIMILE PICKING

MA 13

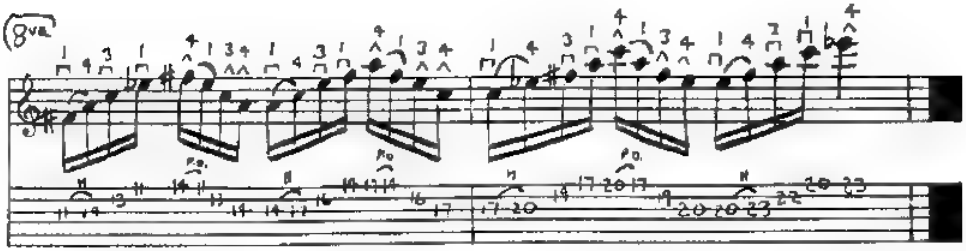


DIMINISHED ARPEGGIO USING SWEEP TECHNIQUE

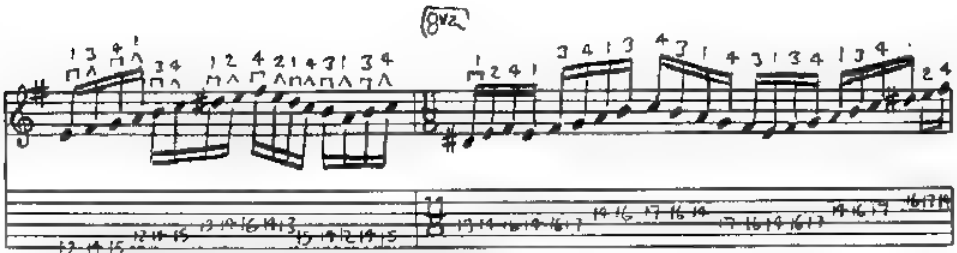
MA 14



MA 14
Continued

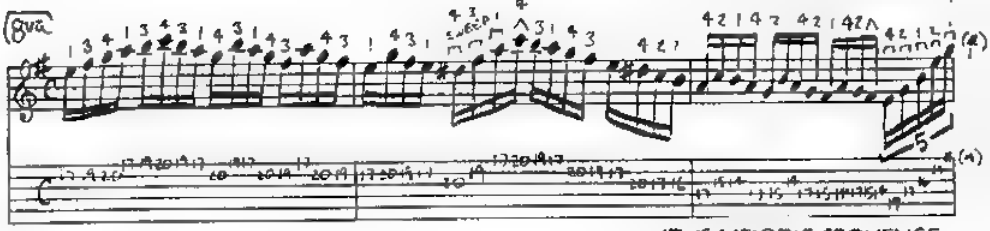


MA 15

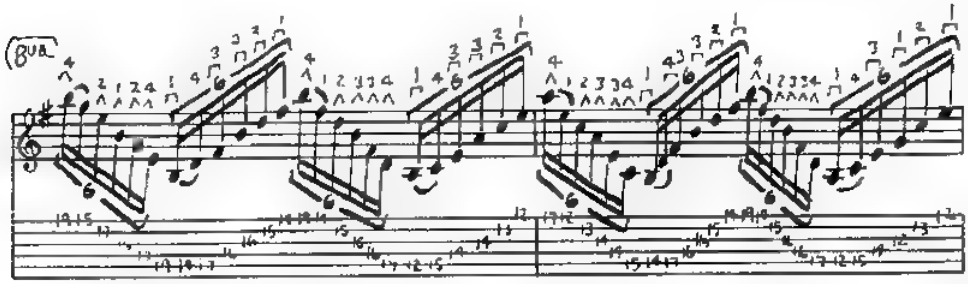


MA 15
Continued

(B NOTE IN SWEEP IS NOT PLAYED IN FAST VERSION)



(THIS MELODIC SEQUENCE PLAYED IN FAST VERSION)



MA 15
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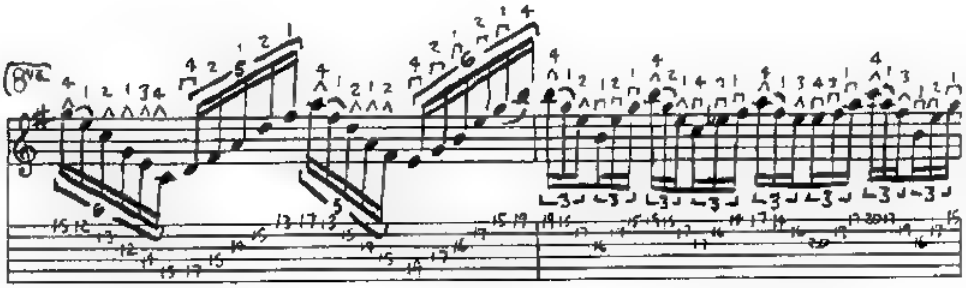
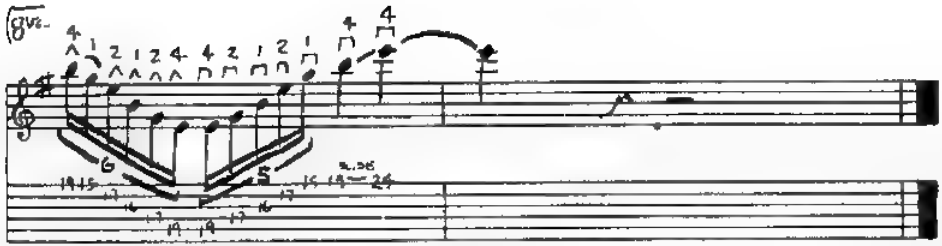
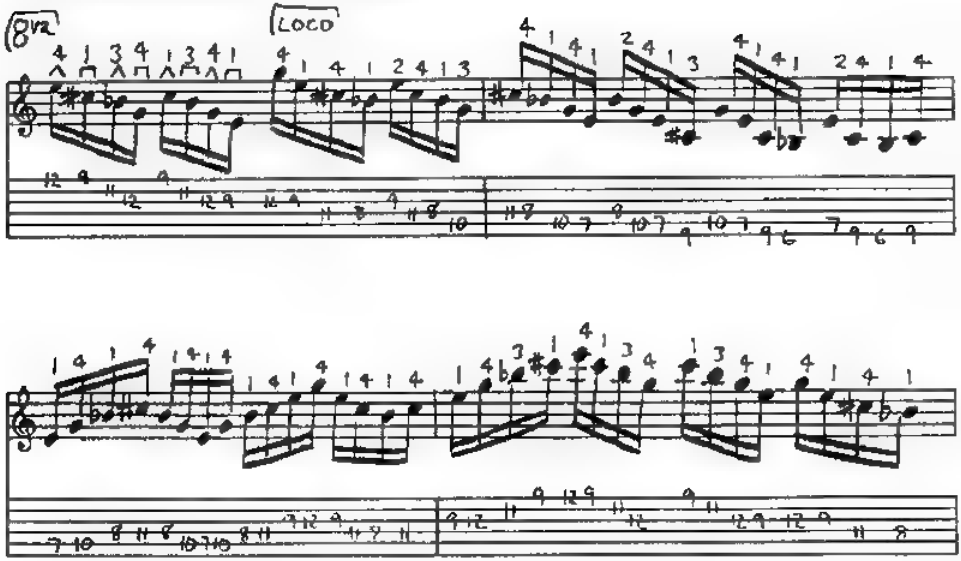




MA 16



MA 16
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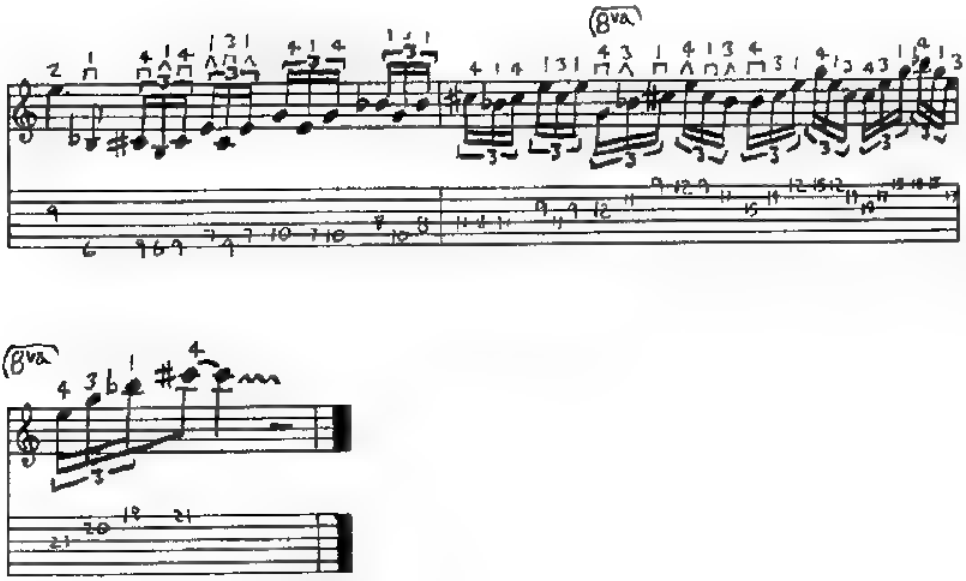
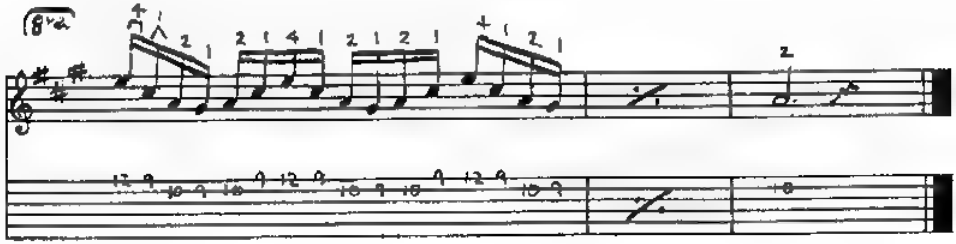


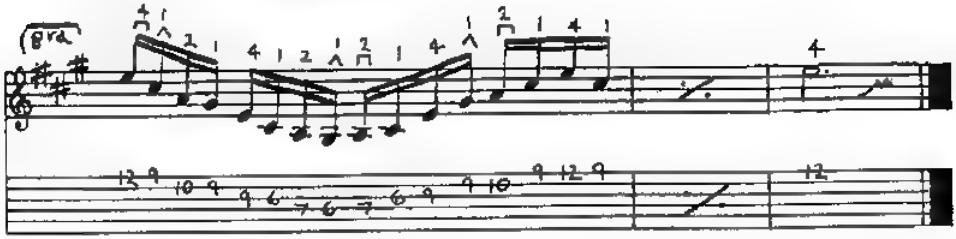
"A" MAJOR TRIAD (WITH ADDED 7TH) 1 OCTAVE

MA 17



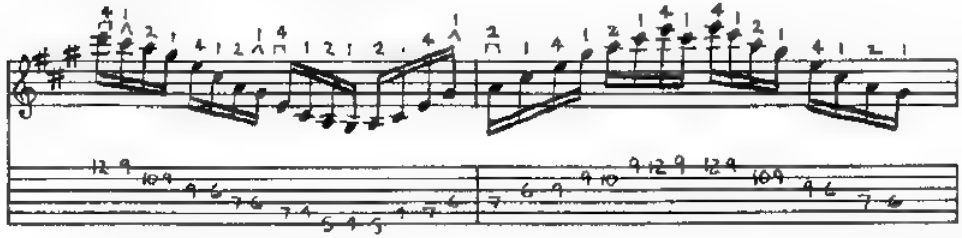
"A" MAJOR TRIAD — 2 OCTAVES

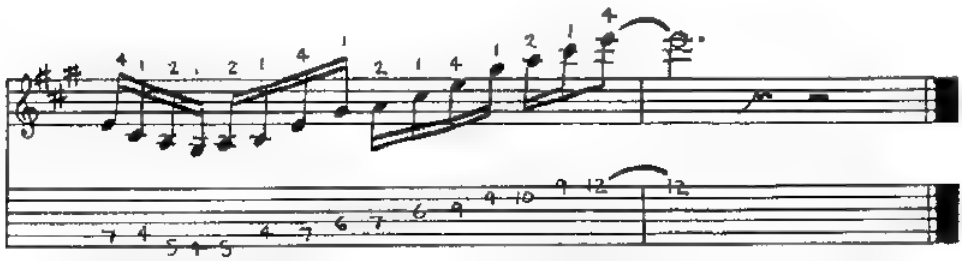
MA 18



"A" MAJOR TRIAD — 3 OCTAVES

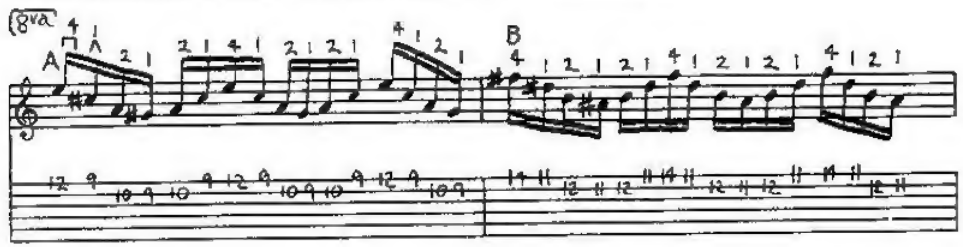
MA 19

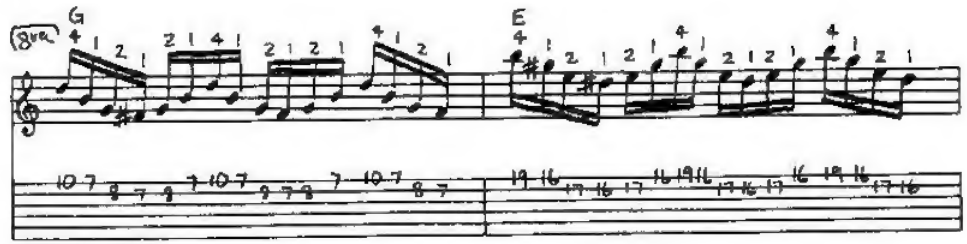




"OFF+RUNNING" SOLO A STUDY IN MAJOR, OCTAVE ARPEGGIOS

MA 20





MA 20
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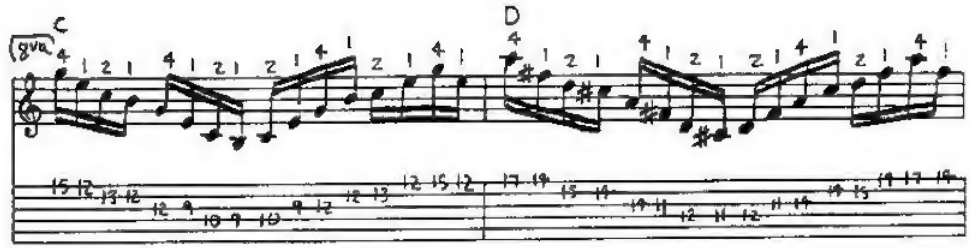

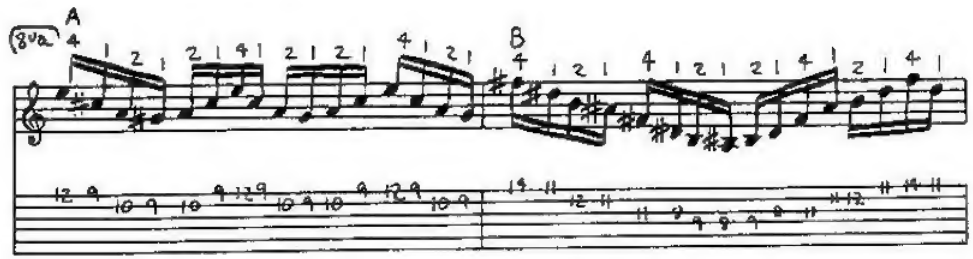

MA 20
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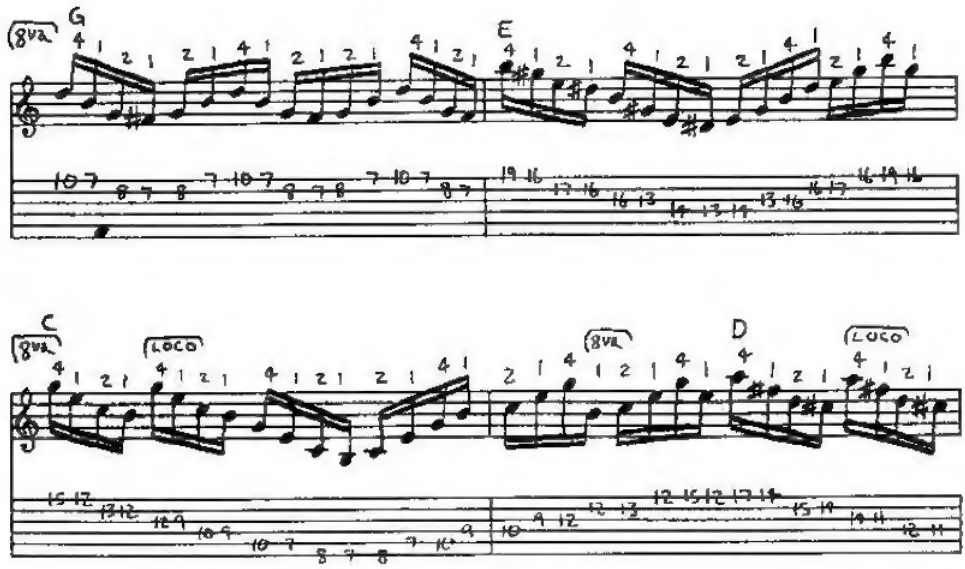

MA 20
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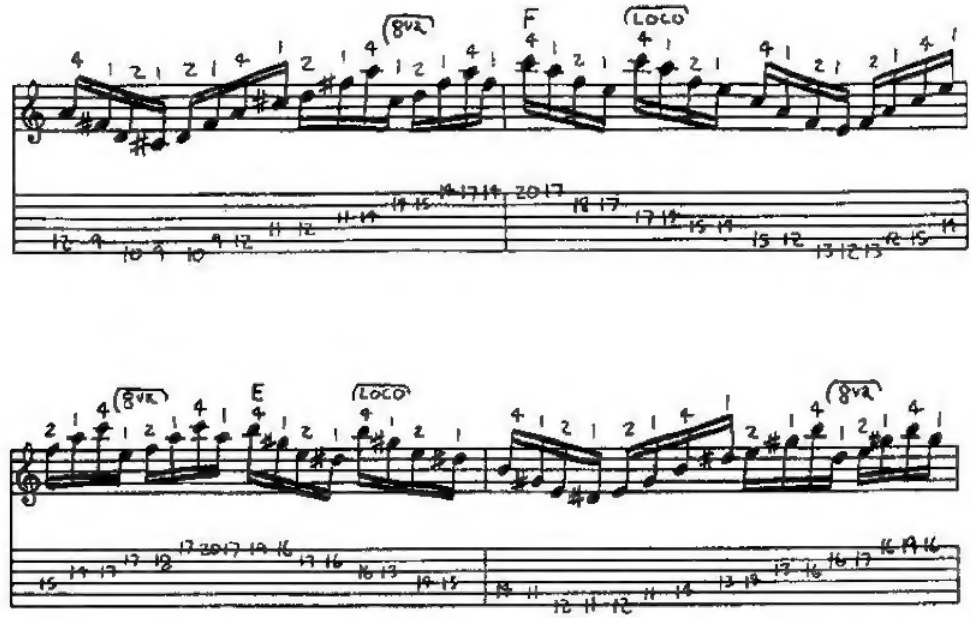

MA 20
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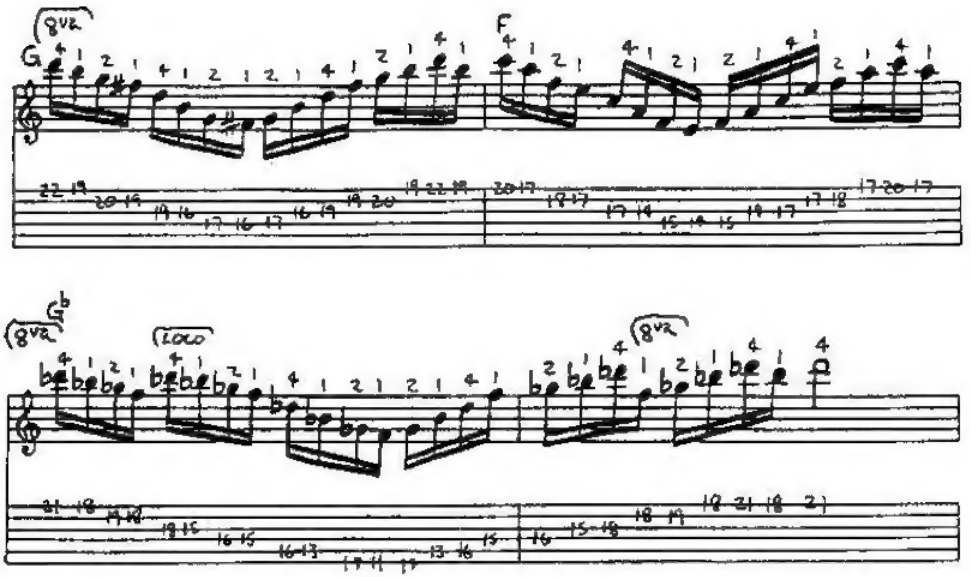

MA 20
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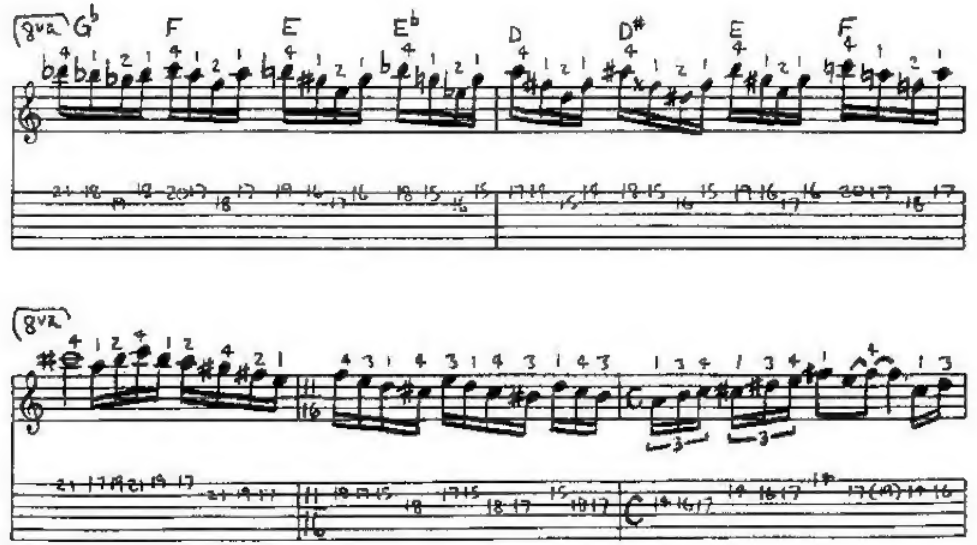
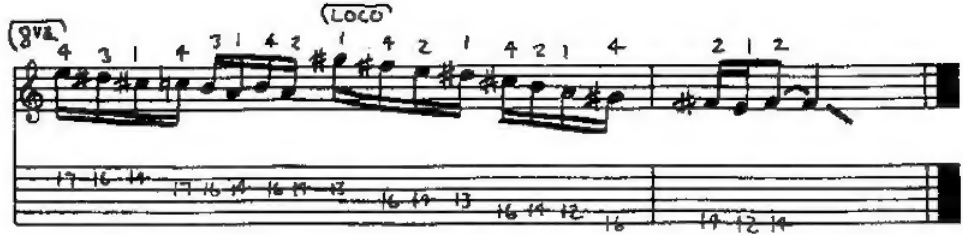
MA 20
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